

New Music Concerts



*Poland: Canada
The Connection*

Sun October 22/89

New Music Concerts

Poland: Canada The Connection

Sunday, October 22, 1989

Guest composers

ZYGMUNT KRAUZE (Poland)

WALTER BUCZYNSKI (Canada)

PETER PAUL KOPROWSKI (Canada)

PROGRAM

ZYGMUNT KRAUZE

*QUATUOR POUR LA NAISSANCE** (1984)

Marie Bérard - violin

Stanley McCartney - clarinet

David Hetherington - cello

Zygmunt Krauze - piano

TOMASZ SIKORSKI

*ZERTREUTES HINAUSCHAUEN**

ZYGMUNT KRAUZE

MUSIC BOX WALTZ (1977)

GLOVES MUSIC

Zygmunt Krauze - solo piano

PETER PAUL KOPROWSKI

STRING QUARTET NO. 1 (1967)

Accordes Quartet:

Fujiko Imajishi - violin

Marie Bérard - violin

Kent Teeple - viola

David Hetherington - cello

INTERMISSION

WALTER BUCZYNSKI

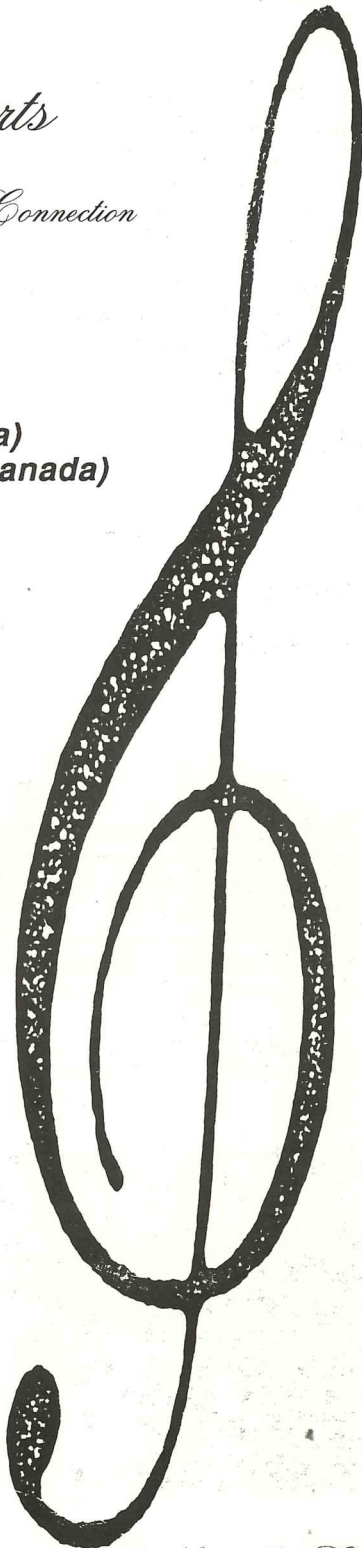
CAMEO (1981)

Robert Aitken - flute

Fujiko Imajishi - violin

Kent Teeple - viola

Simon Fryer - cello



ZYGMUNT KRAUZE

*ARABESQUE** (1983)

Zygmunt Krauze - *solo piano*

Douglas Stewart - *flute, melodica*

Nancy Bourdon-Nelson - *oboe, melodica*

Stanley McCartney - *clarinet*

Peter Lutek - *bassoon*

Joan Watson - *french horn, melodica*

James Spragg - *trumpet, melodica*

Gordon Sweeney - *trombone*

Fujiko Imajishi - *violin*

Marie Bérard - *violin*

Kent Teeple - *viola*

Mark Childs - *viola*

David Hetherington - *cello*

Simon Fryer - *cello*

Roberto Occhipinti - *double bass*

Robert Aitken - *conductor*

**North American Premiere*

FILM SERIES

New Music Concerts' North American Premiere of the film series "*Sound & Silence*", a set of 20 composer portraits, ranging from up & coming composers from across the globe to established artists such as Berio, Xenakis and Penderecki. The films, produced by Poland TV and Katharine Adamov Films, were directed by Andrzej Kostenko and hosted by Rolf Liebermann. Zygmunt Krauze acted as artistic director in the series, in which John Cage appears as special commentator.

**ALL FILMS AT INNIS COLLEGE, 2 SUSSEX AVENUE, TORONTO
978-7790 NEXT SHOWING: FRIDAY, NOVEMBER 24, 1989 8PM**



**LES PRIX DE COMPOSITION DE LA CAPAC
VALEUR TOTALE 12 000 \$**

DATE-LIMITE: 15 MAI 1990

**CAPAC COMPOSITION AWARDS
TOTAL VALUE \$12,000**

DEADLINE: MAY 15, 1990

ADDITIONAL INFORMATION:

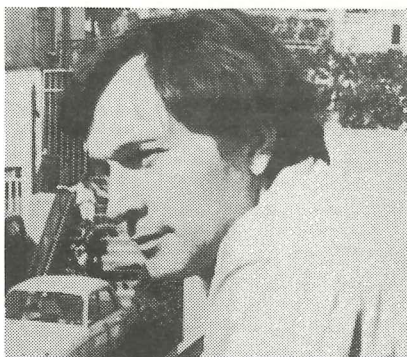
CAPAC AT 1240 BAY STREET, TORONTO, ONTARIO, M5R 2C2 (416) 924-4427

1245 WEST, SHERBROOKE STREET, SUITE 1470, MONTREAL, QUEBEC, H3G 1G2 (514) 288-4755

1155 ROBSON STREET, SUITE 703, VANCOUVER, B.C., V6E 1B9 (604) 689-8871

PROGRAM NOTES

by Alexander Rapoport



ZYGMUNT KRAUZE

Tonight's concert features works by the Polish composers **Zygmunt Krauze** and **Tomasz Sikorski** and the Canadian composers of Polish extraction **Peter Paul Koprowski** and **Walter Buczynski**. Both Koprowski and Buczynski have strong ties to Poland: Koprowski was born in Lodz and studied in Krakow before emigrating to England and later to Canada. Buczynski, who was born in Toronto, studied in Warsaw. He also views his studies in Paris with Nadia Boulanger as part of his connection to Poland, since some of the leading composers in Poland today also studied with Boulanger.

The question naturally arises, do the works on this program show significant common traits; is there such a thing as "Polish music"? Of course there is a "Polish School", sometimes called the "Polish avant-garde", and new music audiences, indeed serious listeners in general, will almost certainly have heard some of the works of Lutoslawski and Penderecki. The two much-discussed and much-imitated trademarks which are thought to distinguish this school are, firstly, the use of non-synchronized passages, also called "indeterminate" or, somewhat inaccurately, "aleatoric"; and secondly, the exploration of new sonorities based on unconventional ways of playing instruments and singing.

However, if we take the rather facile course of merely identifying such devices in the works on the programme, whereupon we can exclaim, "Aha! Polish School!" we will not gain any real appreciation of the music. In the first place, the devices have long been internationalized and no longer give any evidence of one specific influence, and in the second place they are only tools which a composer takes up and discards as the situation warrants without necessarily changing his "style". Many a composer has an anecdote about being forced by reasons of practicality in rehearsal to change an "aleatoric" passage into a synchronized one, (or, albeit more rarely, the other way around) whereupon he discovered that the effect of the passage was not significantly different.

In other words we would be hard pressed to identify any specific compositional devices which define the style of all the works on the programme in a meaningful way. However, on a more fundamental level, there is one common trait which does merit discussion, and this is the attitude of continuity of tradition and innovation.

Following World War II there was a great deal of enthusiasm for the creation of a "new music" in Europe. In Germany this developed quickly into a sense of iconoclasm, a desire on the part of composers to distance themselves from the illiterate diatribe of the Nazis against modern music and from the Romantics and post-Romantics who were - in some cases understandably - associated with Nazi ideology.

In Poland the situation was fundamentally different. In the last two centuries the country had disappeared twice from the map of Europe, for much of its history the use of Polish in official communications was banned. In Poland, cultural traditions are associated not merely with spiritual well-being but with national survival. In no other country has a composer achieved the status of a national hero quite to the extent that it is enjoyed by Chopin. Accordingly, the innovations of the "Polish avant-garde" were not directed "against" anything, and the composers have displayed a refreshing sense of responsibility for the preservation of comprehensibility. In a general way, we may assert that every innovation should be compensated by some kind of simplification.

An important example of this principle is the treatment of tonality. The Polish composers have not been concerned with "replacing" tonality with another system which the public would in turn dutifully assimilate, but rather with finding new ways of expressing tonality, ways which are discernible to the listener. Then there is the willingness of the Polish composers to use direct, easily understandable elements which can be remembered and, just as importantly, recognized even after structural modification: triads, chromatic and diatonic scales, simple rhythms and characteristic melodic gestures can be found in tonight's programme without very extensive study, and these elements are always presented in novel contexts.

This sense of continuity of tradition and innovation is evident in the works of the composers on tonight's programme, so that the title of the concert, "*Poland - Canada: The Connection*" is justified even though the works sound very different and yield different results when analyzed.

WALTER BUCZYNSKI was born in Toronto in 1933. As a student he won prizes in the CAPAC competitions of 1952, 1953 and 1954, and he went on to study composition with Milhaud (Aspen, 1956) and Nadia Boulanger (Paris, 1960-61) and piano with Rosina Lhevine and Zbigniew Drzewiecki.

For more than twenty-five years, Buczynski has been a leading composer, pianist and teacher in the Toronto musical community, a teacher at the Royal Conservatory and the Faculty of Music, University of Toronto. He has composed works for a wide range of media; as a pianist he records and performs modern music as well as traditional repertoire.

CAMEO for flute and string trio was composed in 1981 and premiered by Robert Aitken in the concert series "The Virtuoso" presented by the Canadian Broadcasting Corporation. The music is certainly suited to the occasion; brilliant passagework characterizes the string parts as well as the flute part. The three movements combine to form a large ternary form with the concluding chorale section as a quiet coda.

PETER PAUL KOPROWSKI was born in 1947 in Lodz, where he received his early training. He studied at the Higher School of Music in Krakow from 1966-69. During this time he was the music director of the new music organization "Ars Nova". From 1969-1971 Koprowski studied with Nadia Boulanger and in 1971 he moved to Canada. He received the Doctorate of Music from the University of Toronto in 1977.

Koprowski's **STRING QUARTET No. 1** was composed in 1967, before he left Poland. The work has two movements entitled "Antecedent" and "Consequent". These are the terms used to denote the two complementary phrases of a simple period. The use of a single formal idea to govern a work of more than one movement is very old, but it is also a particularly important aspect of the compositional practice of this century. This technique appears most notably in Bartok's String Quartets. Koprowski's Quartet may be seen as a further development of this principle, in the sense that the simplest of all musical constructions, the period, can be expanded to the proportions of an entire cyclic work.

TOMASZ SIKORSKI was born in Warsaw in 1939 and died earlier this year. His father Kazimierz was a distinguished composer and teacher of composition; among his students were Tadeusz Baird and Zygmunt Krauze. Tomasz Sikorski studied composition with his father and piano with Drzerwiecki.

ZERTREUTES HINAUSCHAUEN is the German title of the work on tonight's program, dating from 1981. The English title suggested by Mieczeslawa Hanuszewski in the "New Grove" is "View from the Window Seen Absentmindedly". The title suggests alienation and a good deal of Sikorski's music seems to deal with this complex and fascinating psychological state. The work utilizes simple patterns which are varied over a period of time, suggesting the style of the Minimalists. Whether the term is an apt description of the music, however is moot: the artistic intent of the work seems to contrast sharply from those of the American Minimalists.

ZYGMUNT KRAUZE was born in Warsaw in 1938. He studied piano with Maria Wilkomirska and composition with Kazimierz Sikorski and Nadia Boulanger. He has received several awards as a pianist and a composer, including the First Prize of the International Competition for Performers of New Music, Utrecht, 1966, the Silver Cross of Merit of Poland, 1975, a knighthood of the Ordre des Arts et des Lettres, France, 1984, and the Prize of the Polish Union of Composers, 1988. Krauze has travelled extensively as a pianist, composer, teacher and lecturer. He is currently the President of the International Society for Contemporary Music.

Krauze's **ARABESQUE** for amplified piano and chamber orchestra (1983) is a daring re-evaluation of the relationship between the soloist and the tutti. For most of the work the pianist plays tremolos with a metal stick on the strings. This constitutes one layer of the unique texture of the work. Another consists of triads which have the function of pedals. These are played either by melodicas - the winds are asked to double - or by the brass, supported by the left hand of the piano, now playing on the keyboard while the right hand continues the tremolos on the strings. The third layer is produced by a contrapuntal element based on motivic cells with short notes, first heard in the strings and later in the woodwinds.

The ways in which these elements can be altered and recombined govern the structure of the work. Krauze uses the E major triad which we hear at the beginning of the work as a tonic sonority, and the fluctuations of the triad element away from and back to this chord help to delineate the structure.

Krauze's MUSIC BOX WALTZ was part of Robert Moran's "Waltz Project", in which twenty-five composers were asked to write a waltz for pianoforte. In this miniature Krauze recreates the atmosphere of a music box by calling for *lento*, *molto rubato* and writing the work without bar lines. The idea is to weaken the characteristically strong downbeat - the melody and harmony do however preserve the metre - and this simulates the mechanical performance of the music box. The pedal is also to be used throughout.

NEW MUSIC CONCERTS

Board of Directors - Officers

JOSEPH MACEROLLO, Acting President/Vice-President

ROBERT AITKEN, Artistic Director

MARY MORRISON, Secretary

Norma Beecroft

Austin Clarkson

William Kilbourn

Michael Koerner

John Valenteyn

Administrator

Alison McTavish

Administrative Assistant

Paul Cartwright

Technical Director

John Paul Langeloh

NEW MUSIC CONCERTS is generously supported by The Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto, the Toronto Arts Council and the Ministry of Citizenship and Culture through its "Investment in the Arts" program. Steinway pianos from Remenyi House of Music.

New Music Concerts congratulates the CANADIAN MUSIC CENTRE on its 30th anniversary, and we would like to express our thanks for the important service it provides.

**This evening's performance is presented in association with
CBC- FM Stereo's "Two New Hours".**

for broadcast on November 26, 1989 at 9:05 pm.

THANKS to Jim Shedden at Innis College.

**NMC APPLAUDS
THE GENEROUS
SUPPORT OF**

Mr. & Mrs. H.C. Aitken
Barclays Bank of Canada
Mr. John Beckwith
Ms. Norma Beecroft
Bell Canada
Mrs. Jessie W. Bird
Boosey & Hawkes (Canada) Ltd.
CAE Industries Ltd.
Canada Packers Inc.
Canada Trust
Canadian Imperial Bank of Commerce
Mr. Austin Clarkson
Mr. & Mrs. Max B.E. Clarkson
CN Rail
CAPAC
Mr. Arthur Gelber
Goethe Institute, Toronto
Grand Marnier
Grand & Toy Limited
Harlequin Enterprises Limited
Mr. Morgan Harris
H.J. Heinz Company of Canada Ltd.
Helix Investments Limited
Mrs. Barbara Ivey
Istituto Italiano di Cultura
The Jackman Foundation
Dr. William Kilbourn
The Henry White Kinnear Foundation
Mr. Michael M. Koerner
Labatt's Brewing Company Limited
Laidlaw Foundation
Livingston International Inc.
Magna International Canada Inc.
The McLean Foundation
Ms. Mary Morrison
Nabisco Brands Ltd.
Noma Industries Limited
PRO Canada Limited
Petro-Canada Products Inc.
Redpath Industries Limited
Royal Bank of Canada
Royal LePage Charitable Foundation Royal Trust
Mr. J. Michael G. Scott
Mr. Harry Somers
Southam Inc.
Mrs. Eleanor Beecroft Stewart
Sunoco Inc. a Suncor Company
Teleglobe Canada Inc.
Texaco Canada Resources Ltd.
Toronto-Dominion Bank
Toronto Life
TransCanada Pipelines
John & Brenda Valenteyn



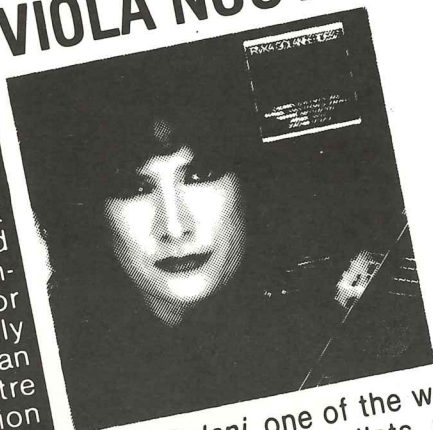
Canada's "Living Music" Label

CENTREDISCS

VIOLA NOUVEAU

Available at
classical record
stores through-
out Canada or
order directly
from Canadian
Music Centre
Distribution
Service, 20 St.
Joseph Street,
Toronto, Ontario,
Canada, M4Y 1J9.
(416) 961-6601.
Visa phone orders
accepted.

Please write for a
free distribution
catalogue featur-
ing over 100 Cana-
dian composer
recordings.



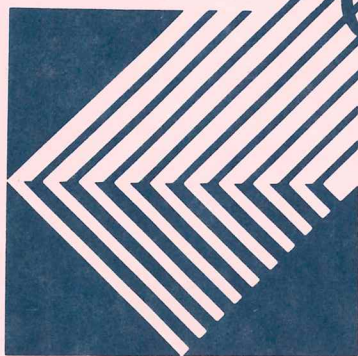
Rivka Golani, one of the world's few
outstanding solo violinists, performs
Brian Cherney's *Seven Miniatures*,
Milton Barnes' *Lamentations*
of Jeremiah, André Prévost's
Improvisation III, David Jaeger's
Favour, and Otto Joachim's *Requiem*.
CMC-CD 0883 (compact disc)
Digital Recording.



CANADIAN MUSIC CENTRE
CELEBRATING CANADIAN MUSIC

LAC Minerals Ltd.

*A Leading Canadian
Gold Producer*



LAC

applauds New Music Concerts
on its 19th consecutive season
as a significant contributor to our
cultural community.

May this be the best season ever!

Quatuor pour la Naissance

Z. Krauze

"Quatuor pour la Naissance" was composed in 1985 as a commission for Radio France, and dedicated to my son who was born in Paris in 1984. The following year, the piece was performed for the first time in that city at Radio France.

The work is comprised of four distinct sections in one movement based on a single motif which opens as a complex musical thought and gradually becomes more and more simplified. The piano always appears solo, in opposition to the three other instruments. These three, clarinet, violin and cello, then function as a trio in constant dialogue with and opposition to the piano part.

Z.K.

Gloves Music (1973)

"Gloves Music" is a theatre piece, in that it should be seen as well as listened to. In it, the pianist wears gloves in order to perform all kinds of glissandi on the keyboard. The piece shows an old pianist who is not able to play anymore, but he attempts to nonetheless. He tries different techniques, but nothing works, and eventually he abandons his gloves altogether. To some, this has the appearance of being amusing, but for the pianist, the gesture signifies the end of his career as a performer.

Z.K.